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United States Department of the Interior
National Park Service

CLICK HERE for Multiple Property Listing,
Historic Resources of the Chicago Park District
Multiple Property Submission"

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Grant Park

other names/site number Park #24

2. Location

street & number Chicago River to E. McFetridge Dr. at Lake Michigan not for publication

city or town Chicago vicinity

state Illinois code IL county Cook code 031 zip code 60603

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

William C. Wheeler 7-13-92
Signature of certifying official/Title Date

Illinois Historic Preservation Agency
State of Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register. <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined eligible for the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined not eligible for the National Register.	_____	_____
<input type="checkbox"/> removed from the National Register.	_____	_____
<input type="checkbox"/> other, (explain): _____	_____	_____

Grant Park

Cook, Illinois

Name of Property

County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property

(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
3	10	buildings
2	0	sites
8	4	structures
22	1	objects
35	15	Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing.)

The Historic Resources of the Chicago Park District

Number of contributing resources previously listed in the National Register

2

6. Function or Use

Historic Functions

(Enter categories from instructions)

LANDSCAPE/ park

RECREATION AND CULTURE/ museum

RECREATION AND CULTURE/ sports facility

Current Functions

(Enter categories from instructions)

LANDSCAPE/ park

RECREATION AND CULTURE/ museum

RECREATION AND CULTURE/ sports facility

OTHER/ fieldhouse

7. Description

Architectural Classification

(Enter categories from instructions)

LATE 19th and 20th CENT. REVLS./ Beaux Arts

MODERN MOVEMENT/ Art Deco

Materials

(Enter categories from instructions)

foundation CONCRETE

walls STONE/ marble

STONE/ limestone

roof ASPHALT

other Vegetation

Concrete

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

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National Register of Historic Places Continuation Sheet

Section number 7 Page 1

Grant Park

Grant Park is a 319.03 acre park located on Lake Michigan, immediately east of Chicago's Loop. The park is one of Chicago's oldest. Its formal landscape design, however, emerged in the mid-1890s, six decades after the property had been deeded over to the City of Chicago for public lands to remain forever free and clear of buildings.

Grant Park is bounded on the west by Michigan Avenue, on the east by Lake Michigan, on the north by Randolph Drive and the Chicago River, and on the south by McFetridge Drive. The vehicular circulation system is similar to what was originally constructed. Running north to south through the park is Columbus Drive and Lake Shore Drive. Also running north to south within the park boundaries is the Illinois Central (IC) right-of-way. East to west the park is crossed by Monroe Drive, Jackson Drive and Balbo Drive. Important pedestrian axes exist in the park as well. These are located at Washington Street, Madison Street, Van Buren Street, Harrison Street, 8th Street, and 9th Street.

From P.B. Wight's plan of 1895, and other un-implemented plans of important designers, through the plans of Edward Bennett, and the South Park Commission of the 1910s through 1928, each comprehensive plan for Grant Park followed the precedent of French garden design. The resulting park is a distinctive combination of classical forms associated with French Renaissance landscape design and Art Deco elements indicative of the late 1920s and 1930s, when the majority of the park was constructed.

The use of the French formal idiom included elements which were typical of those Renaissance gardens. These included symmetrical spaces; formal rows of trees and hedges including bosquets, parterres and other forms of clipped hedges; terraces; recessed lawn panels; fountains; classical architectural details, and sculpture.

A major component of the French formal landscapes are axial views through the landscape. Grant Park reflects this design idiom. Two major axes run through the park visually linking the various components of the landscape. These are the east-west axis of Congress Drive through Buckingham Fountain. The second runs north-south across the fountain. Several secondary axes run east-west and are extensions of the visual axes of the street grid. Each of these axes terminate in broad views over the lake. Finally, Lake Shore Drive acts as another north-south axis, almost exclusively appreciated by the motorist.

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In order to clearly describe Grant Park, and show that it retains sufficient integrity to be listed on the National Register of Historic Places, two plans are submitted. The first is a drawing of 1925 which shows the design for the park as intended by Bennett, Parsons, Frost and Thomas and the South Park Commissioners. The second is a current plot plan of the park. The following description will begin with the area along Michigan Avenue west of the IC right-of-way and proceed east explaining each section bounded by the major roadways.

The earliest section of the park constructed (1892-1927) was along Michigan Avenue between Randolph Drive and Park Row (11th Place). The most dominant feature within that area is the Allerton Building of the Art Institute of Chicago.[1] Designed in 1892 by Shepley, Rutan and Coolidge, this limestone Beaux-Arts classical building is two stories high and set on a raised basement. The primary facade is the west facade facing Michigan Avenue. The building includes a center pedimented pavilion flanked by two wings. The basement is constructed out of smooth limestone. The first floor is lightly rusticated. The second floor returns to a smooth finish.

Within the center pavilion, a stairway, the width of the pavilion and flanked by knee walls, rises the height of the raised platform. Set on the knee walls are two bronze lions sculpted by Edward Kemeys and installed in 1894. The first floor of the central pavilion is pierced by five arched openings of equal size. The three central openings are entrances to the building. The two flanking archways contain large windows. A string course, which wraps around the entire building separates the first floor from the second.

The second floor is approximately twice as tall as the first. The pavilion is dominated by three arched openings located above the central portals on the first floor, and large flanking piers above the outside arches. The openings are divided by composite order pilasters. The piers have a large frieze area in which bas relief panels are carved. The pavilion is surmounted by a cornice and a pedimented roof.

Within the two wings, the raised platform is divided by two string courses. The first floor is pierced by seven nearly square window openings almost as tall as the entire first floor. The second floor is delineated by seven blind arches. Round medallions accent the spandrels between the arches. The wings are completed by a cornice.

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The north and south facades of the building are identical. They include the five large windows on the first floor with ornate arched openings on the second floor, and flanked by broad limestone piers. The arches rest on ionic columns and are divided from each other by large free standing composite columns. The spandrels of the arches are elaborately carved. The piers have large bas relief panels similar to those flanking the arches on the main facade. Surrounding the entire building is a frieze incised with the names of artists.

The building has had several additions constructed over the years. These are the Gunsaulus Wing spanning the IC tracks, the Ferguson Wing to the north, and the Morton Wing to the south. Across the IC tracks further wings were added. They are the Goodman Theater, the School of the Art Institute, the East Wing, and most recently the Rice Pavilion. Though the total massing is large, none of these additions interfere with the primary facade or the north or south facades, and detract little from the integrity of the Allerton Building.

Within the south garden of the Art Institute is the bronze and granite fountain of the Great Lakes.[2] Sculpted in 1913 by Lorado Taft and his students at the Art Institute, the fountain portrays five allegorical figures representing each of the Great Lakes. Each figure has a basin from which water flows from one level to the other.

The remainder of the park along Michigan Avenue is delineated by a formal promenade. Originally intended to run from Randolph Drive to Roosevelt Road, the promenade consists of two walkways running north to south. The first runs along Michigan Avenue [3] and the second approximately 6 feet higher and runs along the IC right-of-way.[4] The intervening space is planted with formal rows of elm trees and recessed lawn areas or panels.[5] Along the length of the walk, the promenade is accented by architectural features made of pre-cast ornamental concrete with an exposed aggregate finish. As constructed, this bi-level system ran only to 8th Street, as the South Park Commission had difficulty acquiring the property to the south.

The promenade is divided into three major sections. The northernmost section runs from Randolph Drive to Monroe Drive. The promenade then is interrupted between Monroe Drive and Jackson Drive by the Art Institute. The second section runs between Jackson Drive and Balbo Drive and is dominated by the Congress Drive plaza. The final section of the promenade runs

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from Balbo Drive south to 8th Street where it ends.

The northern portion between Randolph Drive and Monroe Drive was the first section constructed in 1917. In 1953 this portion was dismantled for the construction of the north underground garage. Many of the elements were reconstructed afterward however. The lower promenade is linked to the upper promenade by two paths running on the axis of Washington Street and Madison Street. Where these paths intersected with the upper walkway a fountain is placed.[6] Stairs lead up from either side of each fountain to a mid-level platform. Stairs on axis with the street then lead to the upper promenade. These stairs are flanked by rostral columns constructed of pre-cast ornamental concrete.[7] Each fluted column stands one story. Approximately half way up the column two ship prows extend out from the column. Two lamps reminiscent of coach lamps are then attached to each prow. At the top of the column a lattice work globe of bronze is mounted. In a belt around the equator runs the signs of the zodiac.

The upper level promenade is lined with a balustrade running from Randolph Drive to Monroe Drive.[8] Running the length of an ornamental concrete retaining wall, necessary to make the elevation change, the balustrade was interrupted three times. Twice by the intersecting paths and rostral columns, and once near the south end of the section for the installation of a monument dedicated to Alexander Hamilton.[9]

The monument was erected in 1918. Viewed from Michigan Avenue, a classical bronze statue sculpted by Bela Lyons Pratt stands in a baroque niche. A broken scroll cornice is supported by Roman Doric columns. An eagle stands a each side of the monument.

Originally, at the north end of the section stood a grand terminal fountain.[10] The fountain consisted of a circular basin at ground level. One main water jet was located at the center with several smaller jets near the perimeter of the basin. Constructed in a semi-circle behind the basin was a large peristyle standing approximately four stories tall. Eleven pairs of fluted Roman Doric columns stood on a one story tall base. These in turn supported an entablature. The entire structure culminated the design of the north section of the Michigan Avenue Promenade.

In 1953 the entire Michigan Avenue Promenade between Randolph Drive and Monroe Drive was razed for the construction

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of an underground garage. When the new structure was finished, however, many of the ornamental concrete elements were reinstalled with the exception of the terminal fountain. Unfortunately, the elm trees were not replanted and the lawn panels, while re-sodded, were not recessed. In addition, new elements were added to the area. First, large concrete benches were added along Michigan Avenue.[11] These elements, which are approximately 8 feet tall and 15 feet long, are used to disguise fresh air vents for the garage below. Also, vents were added into the retaining wall along the upper promenade. Finally, two additional stairways were added to the area. An ornamental stair was installed at the mid-point between Washington Street and Madison Street leading to the upper level promenade. The other, an emergency exit from the garage, pierces one of the lawn areas.

Despite these changes to the area, the re-installation of the ornamental concrete along the upper promenade helps to retain the strength of the original design. This, in tandem with the original design still apparent to the south, helps to retain the integrity of the overall park design.

The central section of the promenade is located between Jackson Drive and Balbo Drive. Although this area is thematically associated with the other section of the promenade, with the repeating elements of the balustrade and rostral columns, the area is dominated by the Congress Drive plaza.

As originally designed, the plaza represented the gateway to the city. In plan the area is subdivided into four sections. At the centerline was Congress Drive. Walkways connect the upper and lower promenade at Van Buren Street and Harrison Street. They were designed in a similar fashion to the walkways at Washington Street and Madison Street in the northern section of the promenade, including the path connecting the upper and lower promenades accented by rostral columns.[7] In the two outer sections, between Jackson Drive and Van Buren Street, and Harrison Street and Balbo Drive the design of the upper and lower promenades [3,4] with ornamental concrete retaining wall and balustrade, [8] elm trees and recessed lawn panels [5] also continued the motif first constructed in the northern section.

In the southern end of the section at Balbo Drive stands the Theodore Thomas Memorial.[12] Originally located in the south garden of the Art Institute, the piece has been moved several times. In 1991, portions were reinstalled and others reconstructed following the original design in its current location.

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Facing north, the monument consists of a stepped granite terrace setting with a fifteen foot tall bronze statue of the Spirit of Music standing on a pedestal at the front. Lining the rear of the terrace is a granite bas relief frieze with a bench as its base. The frieze portrays an orchestra conducted by Theodore Thomas and in the center panel, a tribute in words by the poet Ingancy Paderewski.

The two central sections of the promenade were developed quite differently. They form the Congress Drive gateway to Grant Park. Spanning from Van Buren Street to Harrison Street was an elliptical drive which, in plan, springs from Michigan Avenue and has its crown at the intersection of the IC tracks and Congress Drive.[13] In section, the roadway rises from the elevation of Michigan Avenue to that of the upper promenade. On the outside of the elliptical drive, the upper promenade continues from Van Buren Street to Congress Drive, and from Harrison Street to Congress Drive. Further, the remaining space is filled with triangular shaped lawns. Within the section of the promenade located between Van Buren Street and Congress Drive is the IC Van Buren Street Station.[14] Constructed below grade, the only visible element is the roof, which was originally covered with sod, and two stairways which lead down to the station. The roof of the station has been covered with a built up roof for years. Currently, in conjunction with a rehabilitation of the station, the roof is having concrete pavers installed above a membrane roof system.

As originally constructed, the inside of the elliptical drive contained a grand plaza, with a broad stairway at the crown.[15] The majority of the plaza was dominated by a large paved terrace with a rectangular section, closed by half circles, stretching along Michigan Avenue with a patterned pavement. The stairway led from the lower level to the upper promenade. At this point the Michigan Avenue promenade axis intersects with the east-west axis of the park through Buckingham Fountain. From this point begins the spring of the Congress Drive bridge.

In 1955 Congress Drive was widened through the Loop. In the process a decision was made to make a direct link across the plaza to the bridge across the IC tracks. The result was that the stairway and the patterned concrete plaza were removed and replaced by a sloped roadway linking the bridge to the rest of Congress Drive.[16] Although these elements were removed none of the other features were altered including Congress Drive east of the Bridge and the area still retains its original design intent

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as the gateway to Grant Park.

Flanking the stairway, and now the road, are two monumental sculptures of Indians on horseback, facing each other.[17] Standing on 10' high granite pedestals the bronze Spearman to the South and the Bowman at the north guard the entrance to Grant Park. Sculpted by Ivan Mestrovic in 1928, the Indians and horses show rigid musculature in preparation for the release of their weapons. Mestrovic designed the men with phantom weapons in order that the lines of the spear and bow would not detract from the line of the taut muscles.

Areas of manicured lawns follow the curve of the elliptical roadway. Near Michigan Avenue within these lawn areas are two small fountains. The basins are at ground level and in the center are two bronze eagles sculpted by Edward Hibbard in 1931. The lifelike pieces are tensed for flight with their wings stretched upward and a fish in their talons.[18]

The final section of the promenade as originally designed ran from Balbo Drive to Roosevelt Road. Ultimately, the upper promenade was only constructed to 9th Street. From Balbo Drive to 9th Street, however, the promenade matches the original design of the northern section. This includes the ornamental concrete balustrade [8] along the upper promenade, a connecting walk on axis of 8th Street with the fountain, [6] stairs and rostral columns, [7] recessed lawn panels, [5] and formal rows of elm trees. All of these elements are still intact. The elms, however, continue along Michigan Avenue south to 11th Place.

Within this southern section are two monuments. The first erected was the Rosenberg Fountain in 1893.[19] Located at Michigan Avenue and 11th Street, the piece by Franz Machtl is actually an ornamental drinking fountain. A Greek masonry temple in miniature is the base for a bronze figure of Hebe, the cup bearer to the gods. The temple consists of a cylindrical base, four doric columns supporting an entablature and a stepped conical roof. In the center of the temple is a small fountain on a pedestal with a tray like basin. Originally, this fountain was also elaborately lit.

The bronze figure is approximately life size. Hebe is represented in a classical fashion. She is wearing a form-fitting gown and holds a cup in her outstretched arm and a pitcher in the other.

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The second monument in the area is the General John Logan Memorial which was constructed in 1897.[20] The piece is prominent at the 9th Street axis and Michigan Avenue. The sculpture stands on a two story high mound under which is a crypt intended for the body of General Logan. The horse, sculpted by Alexander Phimister Proctor stands with one front foot in the air and the other three braced as if against the tide of battle. Augustus Saint-Gaudens' Logan sits hatless and high in the saddle, proudly looking to the horizon down 9th Street. In his right hand he holds a flag standard topped by a small eagle.

Between the Michigan Avenue promenade and the majority of the park lies the IC right-of-way.[21] Originally the tracks were set on a wood trestle to the east, along the lake edge. During the 1860s with the construction of a terminal north of Randolph Drive a switch yard began to fan out to the east, north of Adams Street. The right-of-way grew from approximately 200' at Adams Street to approximately 1300' wide at Randolph Drive. When the new IC station was built at 12th Street (Roosevelt Road) in 1892, a switch yard developed to the north of the terminal to reduce the track width from 600' at 12th Street to 200' at 9th Street. Thus, the right-of-way was a 600' at 12th Street, reduced to 200' at 9th Street, and began to widen back out at Adams Street to 1300' at the northern end of the park. While at grade this track system greatly impacted on the views of the lake from the section of the park previously described. In 1919 this entire track system was set below grade. Permanent improvements did not begin on the Michigan Avenue promenade until 1917, therefore the tracks at grade had little impact on the park as it is currently designed. The depression of the tracks led the way for the construction of a series of bridges across the chasm. Eight bridges in total cross the IC tracks in Grant Park. Four are vehicular and four are pedestrian.

The primary crossing over the IC tracks is the Congress Drive Bridge.[22] The structure is actually two bridges, the southern bridge holding east-bound traffic, the northern holding west-bound traffic. Each bridge has four traffic lanes and a wide sidewalk. The space between the two bridges is approximately half the width of one of the bridges.

Similar detailing as that along the Michigan Avenue promenade continues over the Congress Drive bridge. The balustrade of the bridge and that surrounding the space between are identical in detail to that of the promenade.

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On the east side of the bridge the abutments are marked by pylons that are 65'- 6" in height.[23] They are Beaux-Arts Classical in design. Each pylon consists of a base, shaft and capital completed with a mansard cap. All of the elements of the pylons are executed in pre-cast concrete of similar composition to the other ornamental concrete. The main facade of the pylons is the west elevation. The bases are 11' - 11" tall with garland swags, as their only ornamentation. The shaft of the pylons are 30' - 8" tall and composed of three main elements. Two columns set out at the edge of the base and support an entablature. Set behind the columns are the main shafts of each pylon. The corners are detailed with molded quoins. Just below the entablature a wreath and shield, with the Y symbol of Chicago, representing the branches of the Chicago River, appears between the two columns. Finally, the structures are each crowned by ornate mansard cap also executed in concrete. A large cartouche partially masks the west elevation of each roof. The side elevations of the pylons have little ornamentation. Only the edges of each shaft has quoins. The remainder of the bases and shafts are simple fields of concrete. The mansard caps have garland swags.

The two vehicular bridges at Balbo Drive [24] and Jackson Drive [25] are similar to the Congress Drive bridge, however, smaller in scale. Each bridge is four traffic lanes wide with wide sidewalks. The balustrades continue the motif described above.

The two bridges were also flanked by large pylons approximately 4 stories tall.[26] The design is similar to those at Congress Drive. The west elevations have a base approximately 6 feet tall with no ornamentation. The two pylons are thinner than those at Congress Drive. Thus, the columns are set closer together nearly, obscuring the main section of the shaft. The mansard caps have garland swags surrounding the entire roof. The side elevations are simple fields of ornamental concrete. The Balbo Drive bridge is still intact. Unfortunately due to the construction of the south garage, the pylons were removed at Jackson Drive.

The two pedestrian bridges at Van Buren Street [27] and Harrison Street [28] continue the same Beaux-Arts classical design. Each bridge is dedicated to pedestrian traffic and are approximately forty feet wide. The balustrades maintain the design found throughout the Michigan Avenue promenade and the other bridges described. These two bridges, however, are not marked by pylons but by the rostral columns described earlier.

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Three other bridges were constructed which do not fall within the Beaux-Arts classical motif. They are the vehicular bridge at Monroe Drive [29], and the two pedestrian bridges or passerelles located between 11th Street and 11th Place. [30,31] The Monroe Drive bridge is Art Deco, representative of the later work in the park. The two passerelles are associated with the old IC 12th Street Terminal which has been razed.

In 1939 the Monroe Drive bridge replaced an earlier classical bridge identical to those at Jackson Drive and Balbo Drive. It is four traffic lanes wide and sidewalks. The Art Deco structure is detailed primarily in steel with granite abutments. The long rail spanning the bridge has five uninterrupted horizontal bands. The supports are composed of groups of three vertical elements. The granite abutments are approximately 6 feet tall. They include one vertical rectangular slab set within a more horizontal slab with a semi-circular end. Three lines are closely grouped near the top of the semi-circle. Placed on top of the abutment is a small bronze cylinder accented by four fins. On the exterior span of the bridge are a series of medallions consisting of two concentric squares with three slash lines running horizontally through them.

The original color scheme of the bridge accented the details of the bridge. The four rails were painted silver and the supports were painted black enhancing the horizontality of the element. The exterior span of the bridge was also painted black and the medallions were painted silver. While all of the elements are still extant, the entire bridge has been painted gray, muting the design of the bridge. This can easily be rectified with repainting.

The northernmost of the two passerelles is steel and was constructed in 1939 on steel columns of an earlier temporary vehicular bridge. The southern passerelle is wooden and is constructed on wood piles and does not follow a straight line across the right-of-way, but makes 2 right angle turns. Located on the bridge at the east end is a small frame structure square in plan with a hip roof.

The majority of Grant Park lies east of the IC tracks. It is subdivided north to south by Columbus Drive and Lake Shore Drive. It is subdivided east to west by Monroe Drive, Jackson Drive and Balbo Drive. Congress Drive, at the center of the park, terminates at Columbus Drive.

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The section of the park located between Columbus Drive and the IC right-of-way consists of several areas which have been treated as left over space, only shown as leftover blocks in the Bennett and South Park Commission plans. Only the section located between Jackson Drive and Balbo Drive was ever fully developed in the plans of Bennett, Parsons, Frost and Thomas and the South Park Commission during the 1920s.

The area between Randolph Drive and Monroe Drive is dominated by the fanning out of the IC right-of-way. The only area at grade is a triangle of ground at the corner of Monroe Drive and Columbus Drive. This triangular section is simply covered with sod.

The area located between Balbo Drive and Roosevelt Road also has few designed features. The area contains athletic fields at the north, 12 tennis courts in the center and the Ninth Street yards which consist of several masonry and wood utility structures and open storage areas.[32] Near the athletic fields is a small contemporary comfort station clad with vertical siding and a low hipped roofs.

In the area between Monroe Drive and Jackson Drive, several extensions to the Art Institute have been constructed. The oldest addition, the Goodman Theater, is at the north end of the site. The School of the Art Institute and the East Wing is adjacent to the Goodman and faces Columbus Drive. The most recent addition is the Rice Pavilion which is set between the IC tracks and the School, and faces Jackson Drive.

The Goodman Theater is one story above grade and extends down to the IC right-of-way. The facade is very simple with only a small central pavilion with stripped down classical detailing. Over this entrance a steel superstructure has been constructed to further identify the entrance. The School of the Art Institute and the East Wing are modern two story structures clad in reflective glass and limestone panels. Many acute angles run across the facade marking the interior rooms.

In the garden located outside of the east wing is the entrance arch from Stock Exchange Building designed by Adler and Sullivan and saved after the building was razed in 1972.[33] The brown terra-cotta arch faces south. An interior smooth arch is surrounded by an ornate arch with whiplash curves intertwined with organic elements. A medallion is located in each spandrel. On the left is a depiction of Philip Peck's house which had stood

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on the site of the Stock Exchange. On the right is the date 1893 which is the year that the construction of the building began.

The most recent addition is the Rice Pavilion. It returns to the classical language of the building. Facing Jackson Drive, it is a limestone facade with a large central window and two flanking doors. Simplified classical pilasters flank the doors and window.

The section between Jackson Drive and Balbo Drive is known as the Court of Presidents. As with the parallel section along Michigan Avenue, the area is subdivided into four sections with the center line being Congress Drive. Pedestrian walks are located on the axes of Van Buren and Harrison Streets.

The two outer (northern and southern) quarters located between Jackson Drive and the Van Buren Street axis and Balbo Drive and the Harrison Street axis are wooded areas or bosquedades of elms enclosing lawns on the interior. The two inner quarters are mirror image formal, gardens reflected across Congress Drive with a north-south central axis located halfway between the IC right-of-way and Columbus Drive. At the north end of the north garden and the south end of the south garden are semi-circular areas located along the this central axis. These semi-circles actually encroach upon the outer quarters of the area.

Located in the northern semicircle is a bronze statue of Abraham Lincoln sculpted by Augustus Saint-Gaudens.[34] The piece is located in a large semi-circular exedra with a white marble bench along its curved edge. Along the flat side several granite steps lead up to the terrace. At the end of the steps are two large marble columns standing approximately four stories tall. Located on top of the columns are large marble torches. The statue of Lincoln is similar in composition to Daniel Chester French's at the Lincoln Memorial in Washington D.C. Lincoln sits looking down, isolated and thoughtful.

It was intended that the semi-circle at the south end would mirror the north with a sculpture of George Washington. It was to have been placed in a similar exedra to the Lincoln. The piece was never implemented, and only a raised earth platform and semicircular arrangement of trees currently exists at the location.[35]

The north and south sections of the Court of Presidents gardens have mirror image layouts.[36] Each is a tripartite

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composition divided by walkways lined with elms and flowering crab apple trees. The center section is approximately one and one half times the width of the outer sections. The center section is also sunken and has rectangular flower beds at the center.

The area of Grant Park bounded on the north by Randolph Drive, on the south by Roosevelt Road, on the west by Columbus Drive, and on the east by Lake Shore Drive, is the best known and most visited area of the park. It is dominated by Buckingham Fountain, the platform it sits on known as the fountain table, and surrounding gardens in the center. The fountain table is flanked by a series of facilities for recreational activities.

The fountain table and surrounding gardens are symmetrical about the Congress Drive axis. The fountain table runs between the Van Buren Street axis and the Harrison Street axis. The north garden lies between Jackson Drive and Van Buren Street and the south garden between Harrison Street and Balbo Drive.

In section, Columbus Drive is several feet higher than Lake Shore Drive. The fountain table remains at the same level as Columbus Drive. The flanking gardens on the west are also at the level of Columbus Drive, and gently slope down to the elevation of Lake Shore Drive.

Dominating the fountain table as well as being the focal point of the entire park is Buckingham Fountain designed by Edward Bennett and dedicated in 1927. This grand piece is a three tiered fountain based on the Latona basin at Versailles, although Buckingham Fountain is nearly twice the size.[37] The setting for the fountain is a large scalloped pool approximately 280 feet in diameter. In the center of the pool is the main body of the fountain with three concentric basins. The diameter of the lowest basin is the largest the other two getting progressively smaller.

Each of the basins is constructed of Georgia pink marble. The two lower basins are detailed in a similar manner. At the quarter points of the basins pairs of large brackets sub-divide the basins. Each bracket drips with carvings of seaweed. Resting on the top and at the foot of each bracket is a small saucer shaped basin with a single water jet. Between the large brackets smaller brackets alternate with carved sea shells. In each basin is a series of small jets which shoot water to the basin above.

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The top basin rests on central pedestal and eight square columns toward the edge of the basin. Small shells alternate between each column. Eight small water jets surround the central main water jet.

Within the large pool are a series of bronze sculptures by Marcel Francois Loyau which incorporate water jets. Set in pairs along the same quarter points as the large brackets are sea horses. The leviathan-like bodies are bulbous with the long tails of the pairs intertwined. The horses' heads are reared back, and the seahorses front fins are lifted out of the water. The features of the horses reflect the influence of the Modern Movement as they are very sharply defined and reminiscent of slick skinned bodies of airplanes, ships, and automobiles which Le Corbusier featured in Towards a New Architecture. Water jets shoot from the mouths of the seahorses.

Also set in the pool, midway between the pairs of sea horses, are bronze representations of tall water grasses. Throughout the pool water jets spray into the center basins as well as in individual patterns around the pool.

The design of the fountain table [38] is divided into four quadrants defined by the axis of Congress Drive and the north-south axis which runs through the fountain. Along the north-south axis, stairs lead down to the lower gardens. On the east-west axis broad stairs lead down to Lake Shore Drive on the east. Due to the elevation change described earlier, no stairs were required on the west side of the fountain table. Each quadrant, as originally implemented, had formal stands of American elms at the outer edge which were planted in an L shape. These defined the corners of the fountain table. The interior of each L was in-filled with an understory of flowering crab apple trees. A small path divided the elms from the crab apple trees. Along the north, south and east edges of the fountain table sloped lawns led down to the lower elevation. Running along the Columbus Drive edge, lawn panels were developed along the western edge of the elms. The remainder of the fountain table is a large open plaza covered with crushed stone.

In the 1940s four additional lawn panels were added to the fountain table. These additions in plan extended the north-south legs of the four Ls, and added two more panels along Columbus Drive. All of the lawn panels at this time were bordered by privet hedges of which many are still intact.

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The north and south gardens are divided by a walkway along the north-south axis of the fountain. In the center of the walkway are flower beds. The lower gardens are dominated by square bosquedades enclosed by elms with cross axial walkways extending from the corners. Privet hedges line the walkways. At the center of the path system is an open circle. The resultant triangles between the paths are lawn panels.[39]

Flanking the fountain table and gardens are athletic fields and recreational facilities. Originally designed as fields symmetrical about the Congress Drive axis, only Hutchinson Field to the south was ever fully implemented as intended.

Hutchinson Field spans from Balbo Drive to 11th street.[40] This large field is constructed on three concentric levels with the lowest at the center. The upper level is at the grade of the surrounding roads. The intermediate grade is approximately 30 feet wide. The lower level is the largest and contains several baseball fields and soccer fields. The levels of the field are connected by stairways on the 8th Street and 9th Street axes. Encircling the entire field on the intermediate level is a wide pathway. At the southern end of the field is a broad overlook which extends off of the intermediate level.

The vegetation surrounding the field includes elms, crab apples and lilacs. The elms were planted first. When planted they lined, in double rows, Lake Shore Drive and Columbus Drive. The crab apple trees were planted in the 1940s in blocks anchoring the ends and corners of the field. Crab apples were also planted on the upper level between the paths at 8th Street and 9th Street and along the paths and stairways. Finally, the lilacs were planted as an understory, and along the edges of the stairways.

To the south of Hutchinson Field is Arvey Field.[41] The design of Arvey Field was never fully resolved. It has always been an undefined open field. In 1933, a band shell was constructed on the north end of the field, adjacent to the southern edge of Hutchinson Field. Designed after the Hollywood Bowl, the bandshell was a series of concentric half-circles telescoping out from a flat wall at the rear of the stage. When the Petrillo Bandshell in Butler Field was constructed in 1978 the earlier shell was destroyed. On the east and west sides of the field are two frame comfort stations which are similar in design to the one previously described.

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In the southwest corner of Arvey Field a bronze memorial sculpture of Christopher Columbus, by artist Carl Brioschi, was dedicated in 1933.[42] The piece consists of a tall pedestal set in the center of a circular exedra. Carved into roundels in the four faces of the pedestal are Columbus' ship, the Santa Maria, Paolo Toscanelli, Amerigo Vespucci, and the Seal of the City of Genoa, Columbus' birthplace. On the corners of the pedestal are allegorical figures representing the four ideals of mankind: faith, courage, freedom, and strength. Reflecting the Art Deco style, the pedestal has very clean lines and the figures in the corners are extremely vertical in their design. These features make the pedestal Art Deco in style. The sculpture of Columbus is much more classical in its composition. The realistic figure wears a large open robe and holds a scrolled map. Columbus looks off distantly as if in search of land on the horizon.

The recreational facilities to the north of fountain table and the north garden cover the same land area as Hutchinson Field and Arvey Field. In the plans of Bennett, Parsons, Frost and Thomas, and the South Park Commission the north fields were designed to be symmetrical with the south fields. Yet, Monroe Drive was constructed from Michigan Avenue through to Lake Shore Drive, in contrast with the original intentions of terminating at Columbus Drive. Thus, where Hutchinson Field is three city blocks long, Butler Field is two city blocks long. The section north of Monroe Drive was opened as a surface parking lot in 1921. In 1976, this area returned to park use.

Butler Field, located between Jackson Drive and Monroe Drive, although smaller than Hutchinson Field, was similar in design when constructed.[43] This field was constructed on three levels. The upper level was at the grade of the surrounding roads. The intermediate grade was approximately 30 feet wide. The lower level was the largest and contained several baseball fields. The three levels of the field are connected by stairways on the Adams Street axes as well as with stairways along the north-south axis through Buckingham Fountain. Encircling the entire field on the intermediate level was a wide pathway. The vegetation surrounding the field included elms, crab apples and lilacs was planted in a similar manner to those around Hutchinson Field.

In 1978, the Petrillo Music Shell [44] was constructed in the southwest corner of Butler Field. At that time the entire grade of the field was brought up to street level and any remaining original plantings were removed. The field continued to have

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an internal walkway, although not demarcated by changing grades. Finally, the double row of elms was replaced by double rows of lindens.

The area north of Monroe Drive has been used as a parking facility since 1921. In 1976, however, a multi-story parking structure replaced the surface parking lot.[45] The structure has one story below grade and one at street grade. The lot is covered by a plaza which is bermed up to from street level. At the extreme north end is an outdoor skating rink and small fieldhouse, also built in 1976, on the north-south axis of Buckingham Fountain. Along the border of the plaza are groups of tennis courts which alternate with smaller areas with chess tables.

The final section of the park located between Randolph and Roosevelt Road is between Lake Shore Drive and Lake Michigan. The lakefront promenade runs north-south on two levels. The upper level is at the same elevation as Lake Shore Drive.[46] The lower level is several feet below, and runs along the harbor's edge.[47] It is a broad walk that is widest at the Congress Drive axis and gradually becomes thinner toward Randolph Drive and Roosevelt Road. The two levels are connected by stairways at Jackson Drive, Balbo Drive and a broad stairway on the axis of Congress Drive known as Queens Landing.[48] The vegetation along the lakefront promenade consists of lawns along the embankment and double rows of elms lining the upper level.

Adjacent to the northern section of the lakeshore promenade is the Chicago Yacht Club. Situated on a small peninsula which projects into the harbor, the masonry and frame building was constructed in 1947.

Grant Park has had additional extensions to its landscape since 1920. The boundary was extended south of Roosevelt Road to the north curb line of 14th Street (McFetridge Drive) to incorporate the land on which the Field Museum [49] and the Shedd Aquarium are located.[50] Both buildings have been previously listed on the National Register of Historic Places and the Shedd Aquarium also as a National Historic Landmark. To the north, in 1986, when the S curve of Lake Shore Drive was realigned, the park also gained additional space. North of Monroe Drive the bulkhead line was altered, extending in a broad S curve to the east and north reaching the Chicago River immediately east of the Outer Drive Bridge. The new land created between the old and new bulkhead contains an extension of the lakefront promenade at the

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water's edge, the realigned Lake Shore Drive, and a triangular parcel of land with naturalistic plantings and curvilinear paths.

The monumentally-scaled Field Museum of Natural History was designed by D.H. Burnham and Company in the Beaux-Arts classical style. The main facades of the white Georgia marble building are the north and south and are identical. They consists of a central pavilion flanked by smaller pavilions with caryatid porches. The building has two, three story tall end pavilions. These are connected to the central composition by wings thirteen bays wide. The entire structure rests on a high basement.

The monumentally scaled central pavilion consists of a central portico is articulated by four Ionic columns. The corners of the pavilion are defined by wide piers. A tall attic replaces the frieze in the entablature. Within the center of the tympanum is a single medallion with the face of a lion in the center. The raking cornice is finished by acroterion at the peak and corners. The flanking pavilions are largely subtly detailed marble fields with caryatid porches. Above the porches are rectangular friezes with angels.

The facades of the end pavilions are on two planes. The rear plane acts as a backdrop for the front facade. The front facade consists of two story high ionic columns flanking windows on each floor. The columns are nearly engaged with the pier which are similar in proportion to those in the main pavilion. The raking cornice of the rear plane has acroterion at the peak and corners.

The thirteen bays of the wings are divided by two story tall Ionic columns. Within each bay are windows on each floor. These have been replaced in recent years with black opaque glass to protect the collections within. The details of the windows, however, have not been changed. Within the frieze, wreaths are placed above each column. Cross panels run the length of the attic. The motif of the wings continue onto the east and west facades which are 21 bays wide.

The second building to be constructed in the southern extension of Grant Park is the Shedd Aquarium which lies at the eastern end of the axis of Roosevelt Road. The building was constructed on a circular peninsula. It is a white marble building designed by Graham, Anderson, Probst and White in 1929. Constructed in 1990 a glass and marble addition to the Shedd Aquarium was designed by Lohan and Associates. In order to

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construct the new addition the peninsula was extended east and is now oval in shape.

The original building is described as followed in the nomination form to the National Register of Historic Places: "The aquarium's plan may be described as a Greek cross with the corners between the four arms of the cross filled in, giving the building the shape of an octagon. The central rotunda is surmounted by an octagonal tower roofed with a pyramidal skylight of thick translucent glass set in a steel armature. Like the Field Museum, the aquarium is covered with white georgia marble, and is set on a modest elevation, surrounded by a terrace with a broad flight of steps leading to the entrance. The entrance portico is in the form of a classic doric temple. The other exterior detailing of the building principally derives from the same source. At the roof line, however, the detailing takes the form of stylized waves. The marine motif is maintained on the tower which is capped at the point of its roof by a tall trident, symbol of the Greek god of the water, Poseidon."

The addition required the extension of the peninsula on which the Shedd Aquarium had been built. The new building is fan shaped and extends off of the lake side of the original building. the walls adjacent to the original building are marble, and along the lake side an expansive window wall runs the length of the curved facade. Adjacent to aquarium is a below grade pump house.[51] Located on the slope of the peninsula leading out to Northerly Island, the roof of the pump house is a terrace.

Immediately south of the Shedd Aquarium, in the median of Solidarity Drive is the Thaddeus Kosciuszko Memorial. Moved from Humboldt Park in 1978, the statue sculpted by Kasimir Chodzinski represents the Revolutionary War hero, on a charging horse with the sword in is right hand raised high.

Lake Shore Drive has always played an important role in the design of Grant Park. Running north-south near the eastern edge of the park, the road has always been intended as a broad boulevard. With the completion of the outer drive bridge in 1937 and the realignment of the curves around the Field Museum in 1936, the drive had reached its current width of eight lanes. These lanes were continued through the new extension at the north end of the park. The parking lot in front of the Field Museum was also constructed in 1936.

With the construction of the outer drive bridge in 1937 two

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additional elements were added to the landscape of the north section of the park. The pylons, at the north end of Grant Park, at Randolph Drive, marked the approach to the bridge. They are approximately four stories tall, [52] and in the manner of the Art Deco period in which they were designed, they are very cubic with smooth surfaces, and are streamlined in design. The four facades are identical in design. The walls are slightly battered with double re-entrant corners. Near the top of each facade is a single blind window with jambs which stream down the wall nearly the length of the pylon. Five horizontal lines band around the entire pylon at the window level. Each pylon is capped by a horizontal slab which is set back from the edges of the pylon.

The other major north-south drive in the park is Columbus Drive running between the fountain table and the Court of Presidents. It too was originally constructed at its current width.

Current master planning efforts are underway for Grant Park. This project takes into account the continual design emphasis of the park as a formal landscape based on French precedents. The master plan also recognizes the uniquely American, and twentieth century aspects of the park and will work to enhance these elements. The plan will also address the management and reforestation issues which affect any formal landscape, and most particularly those landscapes based on the fragile American elm. As Chicago's front yard the results of this program will impact on a majority of Chicago's citizens and visitors from around the globe.

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List of Features in Grant Park

Contributing Features

Buildings

Art Institute of Chicago
Field Museum of Natural History
Shedd Aquarium

Sites

Landscape/ Park
Illinois Central Railroad Right-of-Way

Structures

Outer Drive Bridge Pylons/ Approach
Monroe Drive Bridge
Jackson Drive Bridge
Van Buren Street Bridge
Congress Drive Bridge/ Pylons
Harrison Street Bridge
Balbo Drive Bridge
Illinois Central Wooden Passerelle

Objects

2 Equestrian Indian Sculptures
2 Eagles/ Fountains
2 Lion Sculptures
Rosenberg Fountain and Sculpture
Buckingham Fountain
Spirit of Great Lakes Sculpture/ Fountain
Theodore Thomas Memorial Sculpture and Bas Relief Setting
Thaddeus Kosciuszko Memorial
Alexander Hamilton Statue
Christopher Columbus Statue
Abraham Lincoln Statue and Exedra
General John Logan Monument
Randolph Drive to Monroe Drive Balustrade and Rostral Columns
Washington Drive Fountain
Madison Drive Fountain
Jackson Drive to Congress Drive Balustrade and Rostral Columns
Congress Drive to Balbo Drive Balustrade and Rostral Columns
Balbo Drive to 8th Street Balustrade and Rostral Columns
8th Street Fountain

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Non-Contributing Features

Buildings

6 Comfort Stations
2 Service Yard Buildings
Chicago Yacht Club
Petrillo Bandshell

Structures

North Garage
South Garage
Monroe Street Garage/ Daley Bicentennial Plaza
11th Place Passerelle

Objects

Stock Exchange Building Arch

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
B Property is associated with the lives of persons significant in our past.
C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
B removed from its original location.
C a birthplace or grave.
D a cemetery.
E a reconstructed building, object, or structure.
F a commemorative property.
G less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
previously listed in the National Register
previously determined eligible by the National Register
designated a National Historic Landmark
recorded by Historic American Buildings Survey #
recorded by Historic American Engineering Record #

Areas of Significance

(Enter categories from instructions)

- Architecture
Landscape Architecture
Social History
Recreation

Period of Significance

1892 - 1942

Significant Dates

N/A

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Burnham, D.H.
Bennett, Edward H.

Primary location of additional data:

- State Historic Preservation Office
Other State agency
Federal agency
Local government
University
Other

Name of repository:

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Grant Park meets with Criterion A and Criterion C for listing in the National Register of Historic Places. Originally known as Lake Park, the property has one of the longest histories of all of Chicago's parks. Its initial creation was generated by demands from early citizens who realized the importance of lakefront open space, and its development was spurred by a similar public spirit. Often considered Chicago's "Front Yard," Grant Park played a prominent role in urban planning history and ultimately became one of the most important civic spaces in the city. Its proximity to Lake Michigan not only made lakefront protection an important issue, but created a controversy about whether it was appropriate to obscure lakefront views with large public buildings. In spite of this conservation issue, the park developed as the civic and cultural heart of the city. It has long been, and continues to be the site of public appearances of famous people, numerous special events and major festivals, and location of some of the city's major cultural institutions. In addition, it has continually served as a neighborhood park that offers softball, ice skating, tennis and other amenities to the people who live and work in the Loop.

The park also has very strong significance in landscape design and architecture. Though most of its features were not developed until the 1920s, Grant Park had been the focus of renowned designers and planners as well as government agencies and civic organizations since the early 1890s, when the land was transferred from the City to the South Park Commission. These efforts included plans for Grant Park by Peter B. Wight for the Municipal Improvement League, by Daniel H. Burnham as part of his work commissioned by the Commercial Club that led to the 1909 Plan of Chicago, and recommendations as well as numerous plans by the Olmsted Brothers. None of these plans were ultimately implemented, however, in all of them, the park was envisioned as a formal setting with a unified ensemble of classical architectural elements in a landscape inspired by the French Renaissance. All of these plans made reference to the World's Columbian Exposition of 1893, which was then being dismantled from another South Park Commission property, Jackson Park. When Grant Park's improvements finally went under construction in 1917, they remained true to the earlier visions. Though there was never a single comprehensive plan for the park, most of this work was designed by Edward H. Bennett, who had co-authored the 1909 Plan of Chicago, and had been appointed as the Consulting Architect to the Chicago Plan Commission in 1913. The implemented Grant Park work was an expression of the City Beautiful Movement which had taken inspiration from the World's Columbian Exposition. As Bennett's

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work spanned through the 1920s and a significant amount of work was conducted by the Chicago Park District with WPA funding in the 1930s, Grant Park also has subtle stylistic hints of the Modern Movement.

Grant Park has extensive history on both the local and national levels. Due to its numerous stages of development and the fact that much of its early construction was comprised only of landfill projects, it is difficult to determine the period of significance for this important historic landscape. The early history of the park is still extremely relevant today. It is difficult, however, to determine the integrity of the aspects of the landscape that convey the park's appearance prior to the construction of built features. For this reason, 1892 to 1942 has been selected as the period of significance for Grant Park. This encompasses the period between the construction of the earliest existing structures in the park in 1892, to 1942, which is currently the National Register of Historic Places' arbitrary cut-off date for non-exceptional significance.

As explained in section E (continuation sheet 9) of the Multiple Property Documentation Form, "The Historic Resources of the Chicago Park District," Grant Park was originally known as Lake or Lakefront Park, a City-owned park that was transferred to the South Park Commission after the passage of legislation in 1885. Its significance in social history, however, began prior to Chicago's incorporation as a city. In 1835, residents of the small but promising town held meetings to insure that a twenty acre parcel of what is now Grant Park be "reserved at all time to come for a public square, accessible at all times to the people" (Wille, 1991, p. 22). The site that concerned them was part of the Federal Reserve of Fort Dearborn, a military post that first opened in 1804. At that time, Chicago was near the westernmost border of the United States, and the Fort provided protection for fur traders and early residents.

The military post was located along the shores of the juncture between Chicago River and Lake Michigan. The waterway had great importance to the potential growth of the city. For years, the Native Americans had known that by "traveling over the Illinois River to the Des Plaines River, across a two to twelve mile portage" known as "Mud Lake" to the "Little Checagou River," a linkage could be made between the Mississippi River and the Great Lakes (Fink, 1979, p. 11). In 1810, the United States Congress began discussing the idea of creating a canal to connect the two waterway systems for transportation, and by 1829 the

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Illinois legislature appoint a Board of Canal Commissioners to steer its development (Mayer and Wade, pp. 14, 26). The Federal Government determined that the military post was no longer needed in 1835, and the Canal Commissioners began planning for the sale of lands surrounding the Fort. The intent was to raise money for the construction of the Canal through the sale of these lands.

The Canal Commissioners were responsive to the community's strong demands for open space. When the Commissioners prepared a plat for the sale of lots at public auction in 1836, they left the section from Madison Street south to Park Row (11th Place), between Michigan Avenue and the lake undivided. The next year, the land extending north from Madison Street was platted, and the lakefront property between Madison Street and Randolph Street was also left undivided. The following notation was marked on the section of the map from Randolph Street to Park Row between Michigan Avenue and Lake Michigan: "Public ground forever to remain free of buildings" (Fink, p. 17).

In 1844, the ownership of this open space was transferred to the City, and in 1847 it was formally dedicated as Lake Park. Although no improvements had been made, by 1850 it was clear that lakeshore erosion was going to pose a severe threat to the new park. In fact, there was talk of abandoning the whole area including Michigan Avenue because the City could not afford to construct the seawalls needed to keep the land from washing away. A clever solution was found, however, when the City entered into an agreement with the Illinois Central (IC) Railroad, a "newly chartered, heavily financed, and influential" company, in 1852 (Schroeder, 1964, p.4). The IC would be allowed to build a train trestle in the bed of the lake in return for the construction of a breakwater composed of stone masonry that would protect the whole area from erosion. The IC was not to intrude upon Lake Park or construct any buildings between Randolph Street and Park Row (Fink, p. 19). Fearing that the smoke, noise, and unsightliness of a railroad yard would depreciate the value of their property, adjacent land owners objected to this agreement. The majority of the city's residents, however, recognized the importance of the protective measure, and supported an ordinance that set forth the agreement.

The railroad company bought some of the remaining old Fort Dearborn property north of the Park. To construct a passenger terminal and sheds, it began filling into the lake in an area between the Chicago River and Randolph Street. By 1860, the entire area surrounding the mouth of the River had become

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industrialized. The State began drafting legislation to give the whole lakefront to the IC, including a mile of submerged lands, to create one large industrial park. The surrounding property owners and other Chicagoans were appalled, and again united in opposition. The following year, and two years later, in 1863, legislation was passed reconfirming the original dedication of the public grounds east of Michigan Avenue as open space, and reiterating that these lands could not be encroached upon. The first of the two acts stated that property owners, as well as any other interested persons, had the right to enjoin the IC, the City, and any others from violating this provision. The 1863 act was almost identical, except that it conveyed the title of the submerged lands east of the IC right-of-way to the City of Chicago "in trust for the public and the abutting property owners on Michigan Avenue" (Fink, p. 20).

Submerged lands were reclaimed to extend the park's size during the 1870s and 1880s. The first extensive project occurred after the Great Fire of 1871, when a location for dumping rubble and debris was needed. At that time, the area between the trestle and the shoreline was filled. Later, additional parkland was created east of the train trestle. In spite of these projects and some minimal landscape improvements to the Park and Michigan Avenue, the lakefront open space was little more than a unsightly strip of land in the 1880s. Much of the site was used for dumping garbage before it could be hauled away by railroad cars. The land was also cluttered with livery stables and squatters' wooden shacks. The park did have one noteworthy building, however, the Inter-State Industrial Exposition Building, which was constructed in 1873 "to proclaim Chicago's recovery from the fire" (Lowe, 1978, p. 135). Located between Monroe and Jackson Streets on parkland leased by the City, the iron and glass structure was modeled by architect, William W. Boyington, after London's Crystal Palace. Though there was a strong tradition of advocacy to protect the Park as open space, individuals, groups, and government agencies continued making attempts to add buildings to the public ground. In 1881, the City allowed the Federal Government to construct two armories in Lake Park.

In 1890, Chicago was selected as the location of the World's Columbian Exposition and Lake Park was discussed as its possible site. Some of Chicago's most successful businessmen who served as local directors for planning the Fair, such as hotel owner Potter Palmer and streetcar magnate Charles T. Yerkes wanted the Columbian Exposition to be held in the park because they believed that their businesses would profit if the Fair were downtown.

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Land speculators and businessmen who would benefit from other locations, lobbied for their sites on the north, south, and west sides of the city. Realizing that the Lake Park site was too small, an alternative proposal was presented that would have placed some of the Fair's attractions in Lake Park and the rest of its features in Jackson Park on the south side. The Columbian Exposition's national commission would not agree to the dual site plan, and Jackson Park and the Midway Plaisance controlled by the South Park Commission were selected as the site of the Fair (Cassell and Cassell, 1983, p. 17).

While the location of the Fair was still being discussed, the local directors approved the construction of one Fair structure in Lake Park, the World's Congresses Building to house a variety of humanities exhibits including religion, folklore, and music. The agreement was that the building would be used for the World's Congresses during the Fair, and would later become the permanent home of the Art Institute, which had outgrown its smaller facility across the street on the west side of Michigan Avenue. The proposal called for the demolition of the Inter-State Industrial Exposition Building so that this World's Fair Building could be erected on its site.

Due to the act of 1861, the agreement to allow the construction of the World's Congresses Building required the consent of all of the property owners adjacent to Lake Park. Among them was Aaron Montgomery Ward, a self-made businessman who owned a mail order house on Michigan Avenue. Ward approved the proposal to construct the building that would later become the Art Institute. He was, however, concerned with the unsightly appearance of the park, and in 1890 he initiated the first of what was to become a long series of legal battles to keep the park free of structures. The first suit was merely to clean and improve Lake Park. As a result of this legal challenge, the Mayor announced plans to build a civic center in the park, which was to include a City Hall, police station, a post office, stables building and power plant. As a first step, the City ordered the removal of all of the buildings in the park except the two armories. In 1891, the Inter-State Industrial Exposition Building was razed. The following year it was replaced by the neo-classical World's Congresses Building, designed by Shepley, Rutan and Coolidge, successor firm of H. H. Richardson.

Also constructed in 1892 was a new IC terminal building. Built on land purchased by the IC, the new terminal was just south of Lake Park. The issue of the IC's construction on the

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lakefront, however, was far from resolved. In 1869, the State legislature had passed an act granting the IC the fee title to their right-of-way between the Chicago River and 11th Place and all land and lake bed east into the Lake for one mile. In 1892, however, the United States Supreme Court decided that the State did not have such power. This was partly because the fee and appurtenant riparian rights were owned by the City, not the State, and partly because the State held the land in trust for public use, preventing such a grant.

The court also ruled that since the City held the riparian rights, it owned all of the filled land east of Michigan Avenue between Park Row (11th Place) and Randolph Street, including the land on which the railroad had its right-of-way. This did not apply to the property south of Park Row on which the new terminal was built because it was acquired by the IC from private owners. The Park's first major amenity was placed at its southern section which bordered the IC land. This was a fountain with a statue of the Greek goddess Hebe, designed by Franz Machtl. Placed in the Park in 1893, the fountain was bequeathed by Joseph Rosenberg, whose family home had been nearby on Michigan Avenue (Bach and Gray, 1983, p. 6). In November of 1893, the Art Institute took possession of the World's Congresses Building, beginning a long history of the institution's contribution to the social significance of Grant Park. One year after the Art Institute officially received the building, Mrs. Henry Field donated a pair of bronze lions sculpted by Edward Kemeys, that were placed at the entrance of the building.

In 1893, the World's Columbian Exposition opened in Jackson Park. Though it did not have a secondary location in Lake Park, the White City brought new expectations of how the city's civic center would develop. Still largely unimproved, the park began attracting the attention of important architects, planners and organizations who envisioned grand City Beautiful schemes that would make the downtown lakefront the site of festivals, promenades, and cultural institutions including the Art Institute and the Crerar Library. In 1895, the Municipal Improvement League commissioned architect and critic Peter B. Wight to develop a civic center plan for the park (Wight, 1895). It included:

"a 10,000 seat amphitheater, rimmed with a peristyle and topped with a triumphal arch, surrounding a field 400 feet by 1,225 feet. The plan also included an exposition building measuring 300 feet by 1,225 feet, an armory, a police and fire building, city hall and

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buildings for the Crerar Library and Field Columbian Museum. These buildings would surround the Art Institute of Chicago. The central feature of the entire plan was an open-air music pavilion for 1,000 singers and 300 musicians, to occupy an island surrounded by large interior lagoons and Lake Michigan (Bluestone, 1991, p. 187).

Placing the architecture around the edges of the central formal lagoon, Wight's plan left the center of the lakefront site open. Similarly, a Chicago Architectural Club plan for the site conveyed a vision for a City Beautiful civic center, with a central open formal "grand basin" (Ibid, p. 189). Both plans drew influence from the Court of Honor of the World's Columbian Exposition.

Daniel H. Burnham, who had served as the Chief Architect of the Columbian Exposition also began developing ideas for the downtown lakefront site. Soon after the Fair closed, he began making numerous sketches for a drive that would link downtown to the Fair's site in Jackson Park, which he had hoped would be saved. "Although nothing came immediately" of this planning effort, he began presenting the work at lectures and dinner parties (Brueggemann, 1979, p.17). A Chicago Tribune article of June 4, 1895 depicts an illustration of a civic center plan for the Lake Park site by Daniel H. Burnham and Charles Atwood. While his plan also made strong reference to the Fair, it did not leave the center open and clear as had both the Municipal Improvement and Chicago Architectural Club plans. Rather, Burnham's plan placed a neo-classical museum in the center of the park, flanked by formal plazas, with long rectangular buildings at each extreme end (Bluestone, p. 189).

In 1896, the ownership of the portion of Lake Park between Jackson Street and Park Row, and all of the land east of the IC right-of-way was transferred from the City to the South Park Commission. (As explained in section E, continuation sheets 6-7, of the Multiple Property Documentation Form, "The Historic Resources of the Chicago Park District," an act of 1885 allowed the South, West and Lincoln Park Commissions to accept parkland from the City.) Soon after the property transfer, the members of the Grand Army of the Republic petitioned the South Park Commissioners to change Lake Park's name to Grant Park.

A. Montgomery Ward won his first suit against the City in 1897. This resulted in an injunction requiring that all of the buildings in Grant Park be demolished, with the exception of the

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Art Institute, which was allowed under the earlier agreement. In the same year, the first of several landfill projects to extend the park further east took place and some additional landscape improvements were made in the existing park. These included a monument to General John A. Logan, which was constructed as a tomb, though Logan's body was never moved to the site from Washington D.C. The bronze sculpture was created by Augustus St. Gaudens in collaboration with Alexander Phimister Proctor. Burnham was thinking about much more ambitious plans for the lakefront. Addressing the commissioners of Chicago's South Park Board in February, 1897, Burnham first proposed a grand scheme "that will make Chicago so beautiful it will out-rival Paris" (Draper, 1987, p. 107, quoting Chicago Tribune, Feb. 11, 1897).

In 1901 the South Park Commission officially renamed the public ground as Grant Park. Two years later, the City transferred the remaining parkland between Randolph Street and Jackson Street to the Commission, and additional fill projects commenced. With the anticipation that Grant Park would become more than 200 acres, the Commissioners appointed a committee to develop a comprehensive plan for the park. The Olmsted Brothers of Brookline, Massachusetts, the successor landscape architectural firm and sons of Frederick Law Olmsted, Sr., were contracted to begin the planning effort.

By the time the Olmsted Brothers were commissioned for Grant Park planning in 1903, Burnham had already been selected as the architect for the Field Museum building. The idea for a permanent museum of natural history and ethnology was generated by the Columbian Exposition, and efforts to create legislation allowing museums to be established in parks began as early as 1893. After the Fair closed, the natural history collection that had been exhibited was temporarily housed in what had been the Fine Arts Building (now the Museum of Science and Industry) until a permanent building could be constructed. By 1902 work had begun in earnest to construct a new museum building. Both the South Park Commissioners and Marshall Field, the prominent Chicago merchant who had made a four million dollar pledge for the building intended that it be constructed in Grant Park. In July of 1903 legislation allowing taxes to be levied for the construction and maintenance of museums in parks was presented to the State specifically for the development of the new Field Museum and the John Crerar Library in Grant Park. The "Museum Act" gave park districts:

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...the right power to erect and maintain museums within any park.. This act also provided that if any owner(s) of land abutting of the public park had any right, easement, or interest in the park, and they exercise that right by interfering with the erection of the museum, the authorities having control of the park could condemn that easement by exercising eminent domain (Fink, p. 41).

Upon the approval of this act, the South Park Commissioners wrote to Field and presented him with the site for the new museum building in the center of the park, on axis with Congress Avenue. In Marshall Field's letter of reply he asserted that he was "ready to go forward with the building whenever materials and labor are at reasonable figures," and that the "exact location" of the building could be better determined by the South Park "Board, Messrs. Olmsted Brothers, Messrs. D.H. Burnham & Co., and Trustees of the Museum" (South Park Commissioners, 1903, p. 9).

When the Olmsteds began preliminary Grant Park plans in 1903, the placement of the Field Museum of Natural History in the center of the Park was part of the program for their work. Though this location of the building had already received criticism because of the obstruction of lake views, Burnham defended the idea stating that "No view of a great body of water can be so beautiful as glimpses." (Bluestone, p.188, quoting Chicago Tribune June 4, 1895). In August of 1903, Peter B. Wight wrote a letter to John C. Olmsted on letterhead of the Municipal Art League of Chicago (the organization that had evolved from the Municipal Improvement League) criticizing Burnham's intent for the museum as the park's focal point. "It is generally believed in the City, even among Mr. Burnham's friends- in which I think I am counted- that his personal ambition rather overweighs his artistic sense and public spirit." (Wight, letter of August 8, 1903, p. 3). Though Wight suggested alternatives, the South Park Commission was not swayed. Believing that the museum and Crerar Library were not appropriate in any locations within Grant Park, A. Montgomery Ward filed a new suit. This was against the Field Museum to prevent the building's construction within Grant Park.

The Olmsted Brothers continued developing numerous plans for Grant Park without deviating from the program that included the Field Museum as the park's centerpiece. At the time, the

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South Park Commission had been contemplating a whole new system of neighborhood parks to offer playgrounds and athletic facilities to Chicago's citizens. Simultaneously with their work in Grant Park, the Olmsted Brothers were hired to lay out fourteen of these new neighborhood parks that included: swimming pools, wading pools, outdoor gymnasias, play equipment, ball fields, and a new building type of building called a field house that had assembly halls, club rooms and indoor gymnasias. (See section FII, continuation sheets 7-9 of the Multiple Property Documentation Form, "The Historic Resources of the Chicago Park District.") The D.H. Burnham and Company firm received the architectural commission for the new neighborhood parks. Burnham assigned to this project a young Ecole des Beaux-Arts-trained architect who joined the firm in 1904, Edward H. Bennett. The collaboration between the two firms resulted in the creation of twelve new neighborhood parks between 1904 and 1910.

This movement in creating new parks influenced the South Park Commissioners' and the designers' expectations of what a park should provide. Many of the schemes developed by the Olmsted Brothers for Grant Park thus included elements that were being used in these new parks such as play fields, swimming pools, and athletic facilities. The South Park Commissioners, however, selected a plan that relied more heavily upon a grand and formal landscape than playground components. A model of this plan which retained the vision of the neo-classical Field Museum as the park's centerpiece was exhibited at the Art Institute in 1907.

In spite of efforts to promote this Olmsted Brothers' plan for Grant Park, construction could not commence due to Ward's litigation. This, however, did not draw Burnham's attention away from making Grant Park the intellectual and cultural center of the city. By 1906, what had begun as simple lakefront sketches had evolved into intensive studies leading towards the Plan of Chicago. Having discussed his ideas for the lakefront drive since the closing of the Fair, Burnham had "interested Chicago's wealthiest, most powerful, and public-spirited men, members of the Merchants and Commercial Clubs" (Draper, 1982, p.14). The two clubs merged to sponsor the plan, and committees were formed to help with the data collection and development of alternatives. Burnham selected Bennett as his partner in creating the Plan of Chicago. In 1909, the two men presented their work to the Commercial Club of Chicago, and the Plan of Chicago was published.

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The 1909 Plan of Chicago not only conveyed the formal design idiom which Burnham and the Olmsted Brothers had intended for the park, but in fact suggested a Beaux-Arts classical treatment for all of Chicago's central area. Grant Park was envisioned as the focal point. Presenting the Field Museum as the centerpiece, Burnham and Bennett included three main groups of monumental buildings "devoted to letters, sciences, and arts" as well as "meadows, playgrounds, plazas and avenues; yacht clubs at the water's edge; passenger steamer landings and lagoons" (Burnham and Bennett, 1909, caption of illustration CXXXIV). Burnham and Bennett asserted that the placement of the Field Museum in the center of the park was "of good fortune" (Ibid, p 110):

The purpose of this building is to gather under one roof the records of civilization culled from every portion of the globe, and representing man's struggle through the ages for advancement. Hence it must become a center of human interest, making appeal alike to the citizen and the visitor; to those who are drawn by curiosity and those who come for study. The very size of the building required to hold and display such collections as are being formed fits it to play an important part in the architectural development of the city (Ibid.)

Burnham and Bennett did not believe the large proposed structure would detract from the lakefront. In fact, the plan recommended walks, parterres, and broad terraces that would "afford unsurpassed views" particularly at "gala times, when the harbor is illuminated" (Ibid., p. 111).

The Plan included a number of cultural institutions and specifically referred to the Crerar Library. Asserting the the "great size of the area" in which the Field Museum was to be placed:

...calls for supporting buildings to answer corresponding needs. The South Park Commissioners have arranged also for the location of the new Crerar Library building in Grant Park, and a fund of over one million dollars will be available for that structure. This institution, intended for the use of the student of social, physical, natural, and applied science renders to the community a special service which permits a

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permits a location irrespective of the center of population. It is the expressed intention of the trustees to make the building monumental in character and classical in style of architecture, so that it will harmonize with the design of the Field Museum (Ibid, p. 110).

The Plan of Chicago was officially adopted by the City in 1910. Burnham and Bennett's vision for Grant Park, however, continued to remain unimplemented because the legality of constructing buildings in the park remained unsettled. Ward had made an offer to withdraw his suit against the Field Museum if an agreement would be made that no other additional buildings would be constructed in the park. As his offer was refused, the case went to the Supreme Court (Fink, p. 44). Between 1909 and 1911, the Olmsted Brothers continued developing a series of plans for the park. Each remained true to the Beaux-Arts formal intent, and included neo-classical buildings, plazas, terraces and parterres. The litigation held up the construction of these plans, though substantial grading commenced.

Though the Supreme Court ruled in Ward's favor, the South Park Commissioners continued their efforts to build the Field Museum and Crerar Library in the Park. In 1910, they adopted an ordinance providing for the acquisition by condemnation, of all rights and easement of the Michigan Avenue property owners in Grant Park, so that the two structures could be built (Fink, p. 46). The Commissioners thus brought a condemnation suit against Ward who was representing the private property rights of the owners adjacent to Grant Park. By this time, the long period in which no improvements had occurred in the park, strongly swayed public opinion against Ward. He granted the Chicago Tribune one of the only interviews he ever gave, in order to defend his position. He asserted:

Had I known in 1890 how long it would take me to preserve a park for the people against their will, I doubt if I would have undertaken it. It think there is not another man in Chicago who would have spent the money I have spent in this fight with certainty that even gratitude would be denied as interest. I fought for the poor people of Chicago, not the millionaires. ...Here is park frontage on the lake, comparing favorable with the Bay of Naples, which city officials would crowd with buildings, transforming the breathing

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spot for the poor into a showground of the educated rich (Wille, p. 79 and 80).

The Supreme Court ruled in favor of Ward in 1911. This was the final victory in his crusade to keep the lakefront open and clear.

As the South Park Commissioners began developing plans for constructing the Field Museum in Jackson Park, an alternative solution was developed. The IC Railroad Company agreed to surrender its submerged lands south of 12th Street, on which it had intended to build its new Central Station Terminal. In return for this site, the IC was allowed to expand its right-of-way from 12th Street south to Jackson Park. This meant that the neo-classical museum building designed by Burnham in 1911, the year before his death, could be placed at the south edge of Grant Park.

Between 1911 and 1915, this area of the lake was completely filled, in preparation for the construction of the Field Museum. Other than minor improvements to Michigan Avenue, little work took place in the park at this time. Grant Park was, however, becoming increasingly popular as a place to play baseball and attend concerts, circuses, and other special events. In 1913, underground comfort stations were constructed to handle the "masses of people attending events" in the Park (Fink, p. 48). Also in this year, a fountain with sculptural figures by Lorado Taft and a basin by the firm of Shepley, Rutan, and Coolidge was sited along the south wall of the Art Institute. Taft, who was trained at the Ecole des Beaux-Arts in Paris was responsible for two works for the entrance of the Horticultural Building of the World's Columbian Exposition. The Art Institute's Fountain of the Great Lakes was his first permanent piece in Chicago (Bach and Gray, p. 30).

In 1915, progress was finally made towards major improvements in the Park. Not only did the Field Museum go under construction in this year, but the South Park Commissioners retained the services of Edward H. Bennett for new park plans. The Commissioner's reasons for selecting Bennett rather than the Olmsted Brothers, in spite of their many years of Grant Park planning, remain unclear. Bennett's progress towards seeing the implementation of the 1909 Plan of Chicago was certainly a major factor. After the document was published, Mayor Fred A. Busse appointed a 328 member organization, the

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Chicago Plan Commission, to begin carrying out the Plan (Draper, 1882, p. 14). Bennett served as Consulting Architect to the Chicago Plan Commission from January of 1913 through August of 1930 (Ibid.).

The first area of Grant Park that was addressed by Bennett, was the north section between Randolph Street and Jackson Street. Constructed between 1915 and 1917, Bennett relied upon formal lawn panels, axial walks, and pylons, balustrades, fountains, and rostral columns composed of ornamental concrete (Bennett, drawings 1914, 1915, 1916). In honor of the Centennial of Illinois in 1918, a sculpture of Alexander Hamilton was placed in a niche of ornamental concrete along one of the balustaded walls. The bronze statue was sculpted by Bela Lyon Pratt. The extreme north end of this Michigan Avenue promenade area was completed with a peristyle and fountain. Bennett intended for this area to be mirrored as the south end of the park. This, however, was not realized because the IC owned the property between 11th Place and 12th Street, and the South Park Commission had difficulty in acquiring it.

After the work at the north promenade area was completed, Bennett's firm began developing larger scale plans for the park. During this period Bennett added partners to his firm, and by 1922 it had become Bennett, Parsons, Frost, and Thomas. Two of these architects, William E. Parsons and Cyrus Thomas had also been trained at the Ecole des Beaux-Arts in Paris. The other, Harry T. Frost, had worked as the Supervising Architect of the Treasury in Washington D.C. prior to coming to Chicago (Draper, 1982, p. 44).

Between 1917 and 1929, a series of sketches, plans, schematics, and perspective drawings were developed by Bennett, Parsons, Frost, and Thomas for Grant Park. (Thomas was a partner only between 1922 and 1924.) A presentation drawing dated July 14, 1922 shows what appears to be the firm's full intent for the park, though no credits appear on the drawing. In keeping with the numerous schemes developed throughout the park's history, this plan envisioned Grant Park as a formal landscape inspired by the French Renaissance. It relies upon a system of lawn panels, formal flower beds, allees of elms trees, classical details, and a monumental fountain in the center of the park. South Park Commission in-house designers who were also developing plans for the park in the 1920s seem to have been following the direction established by Bennett (South Park Commissioners, drawings, 1921, 1922, 1925, 1927, 1928). In 1925,

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1925, one year after the plan portrayed by the presentation drawing was formally adopted, the South Park Commission entered into an agreement with Kate Buckingham, who wanted to donate the fountain in honor of her late brother, Clarence. Designed by Bennett in collaboration with a French sculptor, Marcel Francois Loyau, the Buckingham Fountain became the focal point of the park, allowing for the open lakefront views that Ward had fought so diligently to protect.

An agreement that had been made between the City, South Park Commissioners and the IC in 1919 helped guide implementation of the Park's plan. It allowed for the electrification of the railroad. This agreement was of great importance to the further development of the Park, as it resulted in the depression of tracking below ground level. In spite of the access provided by public transportation, as early as 1921 the automobile began impacting upon the development of the Park. In that year, a surface parking lot went into an area north of Monroe Drive. As this feature was not included in the overall plan adopted for the park, it is likely that it was passed off as a temporary use. Two years later, Eliel Saarinen proposed a vast underground park structure for Grant Park, that would have created a bus/auto terminal beneath the landscape (Christ-Janer, 1979, p. 62). This was not implemented but may have established the precedent for the underground garages constructed three decades later.

Another way in which the automobile impacted upon the development of Grant Park was the need for the Outer Drive Connection in the 1920s. Prior to this, Michigan Avenue had served as the boulevard linkage between the South Parks and Lincoln Park. The differences between cars and the horse drawn carriages for which the boulevards were originally created, however, necessitated a roadway that could handle heavy traffic flow. In 1926, a State Bill was introduced in the U.S. Congress to construct a lakefront bridge across the Chicago River (Chicago Plan Commission, 1929, p. 6). Its approaches were to begin at Randolph Drive on the south and Ohio Street on the north. It was several years before designs were developed for this bridge.

Most of Grant Park was constructed between 1925 and 1930, remaining fairly true to the plan illustrated by the 1922 presentation drawing. This included the use of recessed lawns, formal plantings and ornamental concrete work. The park was given a formal elliptical entryway including a grand staircase at Congress

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Congress Drive, flanked by pair of massive concrete pylons. A series of classical bridges with balustrades were placed to span the IC tracks at Congress Drive, Jackson Drive, Van Buren Street, Harrison Street, and Balbo Drive.

During this period, the Park's south promenade area along Michigan Avenue was addressed. The 1922 plan included the mirroring of the Park's north promenade along Michigan Avenue from Randolph Drive to Monroe Drive to a south promenade area from Balbo Drive to 12th Street. This intent was only partially fulfilled, though full plans for the south promenade had been developed (Bennett, Parsons and Frost, drawings, 1928). Due to the South Park Commission's difficulty in acquiring the property between 11th Place and 12th Street, the landscape architectural elements end just south of 9th Street, without the completion of a peristyle. Another element of the plan that was only partially implemented was the Court of Presidents (South Park Commission, drawing, 1928). Set to the east of the park's entry at Congress Drive, this axial element was also meant to have semi-circular forms at the north and south ends. Again, only the north side was realized. Here Augustus Saint-Gaudens' Seated Lincoln was placed on a monumentally-scaled marble exedra in 1926. The piece, which had been commissioned by John Crerar in 1908, was placed by Bennett at the north end of the Court of Presidents after it was clear that the Crerar Library would not be built in the Park, and that there would not be adequate space for the sculpture on its Michigan Avenue site.

The Seated Lincoln was not the only piece of sculpture sited in the Park by Bennett. The Equestrian Indians, flanking the Park's entrance at Congress Drive clearly appear in drawings by Bennett, Parsons and Frost that are dated 1927. Plaster models of the two Native American figures on horseback were designed in 1926, by the internationally acclaimed sculptor, Ivan Mestrovic, who had come to Chicago to exhibit work at the Art Institute (Bach and Gray, p.20). The two figures, known as the Bowman and the Spearman were cast in Yugoslavia in 1927. The following year, the bronze pieces were installed in Grant Park.

Another sculptural figure placed in the park in the 1920s was the Spirit of Music. Dedicated in 1923 to the memory of Theodore Thomas, founder of the Chicago Symphony Orchestra, the bronze goddess of music was modeled by Albin Polasek, and its granite setting with a bas relief portraying Orchestra members with musical instruments was designed by the architect, Howard Van Doren Shaw. The monument was originally located on Michigan

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Avenue south of the Art Institute, facing west, across from Orchestra Hall. In 1941, it was removed from its original location. The bas relief setting was placed in storage, and the bronze was installed in the center of the north promenade peristyle. Reconstruction of that area of the park led to the relocation of the bronze figure several years later. That time, it was placed in an incompatible setting at the fountain table. In honor of the One Hundredth Anniversary of the Chicago Symphony Orchestra in 1991, the pieces of the bas relief setting were retrieved and reinstalled to a new location in Grant Park, on Michigan Avenue at Balbo Drive. The setting was restored and the bronze figure was removed from the fountain table, restored and placed on the setting as originally constructed. Though the original site was no longer feasible, the new location is an appropriate setting for the monument.

The Thaddeus Kosciuszko Memorial is also sculptural work that was relocated in Grant Park. Designed by Kasimir Chodzinski in 1904, the bronze sculpture was originally installed in Humboldt Park. Initially commissioned by a group of citizens of Polish descent, the piece was moved to Solidarity Drive, an area of parkland dedicated to Polish heritage in 1978. Though this is not its original location, the monument's setting is an appropriately prominent public space.

In 1929, a third building housing a cultural institution was constructed in the park. This was an aquarium donated by John G. Shedd, who was likely influenced by Marshall Field's philanthropy. Shedd had worked for Field, Lieter and Company which later became Marshall Field and Company from 1893 until his death in 1926, when he was the Company's chairman of the board. Designed by the firm, Graham, Anderson, Probst, and White, the Neo-Classical Revival style building is just east of the Field Museum. As its site, which is on axis with 12th Street did not yet exist during the A. Montgomery Ward lawsuits, it was not subject to the building restrictions imposed upon most of the property. Both the Field Museum and the Shedd Aquarium are listed individually in the National Register of Historic Places. The Field Museum was listed for its architectural significance, and the Shedd Aquarium, which has also been designated as a National Historic Landmark, was listed for its recreational significance.

During the 1930s, implementation of the plans for Grant Park slowed considerably due to the Great Depression. The elements that were implemented showed a subtle shift from the

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classicism that had characterized the park, to the Art Deco style which became popular during the Depression era. One strong example of this shift is reflected in revisions for the Outer Drive Bridge. Bennett had designed a classical bridge for the Outer Drive linkage between 1928 and 1929, that would have related closely to his other concrete bridges in the Park (Chicago Plan Commission, drawing, 1929). That structure, however, was not constructed. Instead, an Art Deco style bridge with heavy square pylons, smooth surfaces, and streamlined incised details designed by engineer, Hugh E. Young in 1930, was selected for the site (Chicago Plan Commission, drawing, 1930). Construction of the Art Deco bridge commenced in 1930. Lack of funds, however, stalled its completion for several years.

By 1933, the Depression had not only impacted upon construction projects, but had drastically altered the quality of peoples lives, the spirit, and overall character of Chicago. Some relief was offered to the City by a second World's Fair, celebrating the hundredth anniversary of the founding of Chicago. Entitled A Century of Progress, the "Exposition seemed a promise of a brighter future" (Mayer and Wade, p. 360). Though the Fair was primarily held in Burnham Park, Grant Park did receive some improvements because of its proximity. Much of the Fair's architecture was Art Deco, and some elements of this style were also used for features placed in Grant Park in honor of the Fair. One of these was a bandshell modeled after California's Hollywood Bowl, constructed at the south end of Hutchinson Field. A pair of bronze eagles in fountain basins that were installed at the Congress Drive entry reflect the emphasis on verticality and use of angular forms that is characteristic of the Art Deco style. Created by Chicago sculptor, Frederick Hibbard, the Eagles were installed in 1931.

Another piece of sculpture placed in Grant Park in honor of A Century of Progress was the bronze Christopher Columbus by Carl Brioschi. Commissioned by Italian immigrants and dedicated in 1933 on the Fair's Italian Day, the piece was interpreted as a commemoration of Columbus's vision for the new world and comparison with Roosevelt's New Deal vision (Bach and Gray, p. 10). While the bronze figure "displays the realism of the Beaux-Arts tradition," its marble pedestal is Art Deco, with stylized low relief ships, and carved busts representing the "four ideals of mankind: faith, courage, freedom, and strength" (Ibid. p, 9).

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In 1934, the South Park Commission was consolidated with the city's other twenty-one separate park districts into the Chicago Park District. As explained in section E (continuation sheets 17-19) of the Multiple Property Documentation Form, "The Historic Resources of the Chicago Park District," within the next few years, large sums of WPA funding became available to create jobs and bring further improvements to the parks. Grant Park received a few notable projects as a result of the program. One of these was the completion of the Outer Drive Bridge in 1937. Another, was the construction of the Monroe Drive Bridge in 1939. Unlike most of the other bridges in the park, both of these were executed in the Art Deco style. Though the two bridges are of different designs, both have streamlined horizontality and stylized details.

Other improvements in the late 1930s included the construction of a terrace area on the lakefront and a mid-level overlook on South Hutchinson Field. A good deal of plantings were also put in during this period. Tightly clipped hedges related to the formality of the allees of American elm trees that had been planted the decade before. Ornaments such as lilac hedges and understory trees such as crabapples and hawthorns helped further define the park's room-like spaces.

The most dramatic projects which occurred in the park since the WPA were three underground garages. The first was the north garage, spanning from Monroe Drive to Randolph Drive and placed beneath Bennett's earliest design features in the park. Development of the north garage in 1953 resulted in the reconstruction of the ornamental concrete work, fountains and paths, and the re-grading of sunken lawn panels, and the relocation of elm trees to Burnham Park's Northerly Island. While most of the built features were well replicated, the project did result in the loss of the peristyle, and the placement of a series of huge concrete benches which camouflage the garage's ventilation system. The construction of the South Garage between Van Buren Street and Jackson Street in 1961 did not result in the loss of original fabric, and the construction of the Monroe Street Garage and the Daley Bicentennial Plaza in 1976 caused only the loss of a surface parking lot. Another reconstruction project motivated by the automobile was the realignment of Lake Shore Drive in 1986. This resulted in the elimination of the right-angled S-curve and the addition of some fill property to the park. In addition to a new section of Lake Shore Drive leading to the Outer Drive Bridge, the landfill includes a triangular

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includes a triangular area west of the Drive and the lakefront edge to the east.

Though most of Grant Park's significant architectural and landscape elements were in place by the end of the WPA program in the early 1940s, its contribution to Chicago's social history did not end at that time. Truly fulfilling its role as Chicago's "Front Yard," Grant Park was the place in which Queen Elizabeth's yacht landed when she visited the city in 1959. A red carpet was rolled and the Queen crossed Lake Shore Drive to the Buckingham Fountain. The park's lakefront terrace subsequently became known as the Queen's landing. Similarly, when Pope John Paul II came to Chicago in 1979, a stage was set up in Grant Park and hundreds of thousands of people attended a public mass. In addition to these "picture-postcard events," the park has been the site of a number of important public demonstrations through which people have demanded social change between the late 1960s and recent years.

Today, Grant Park is still the site of many of Chicago's major special events as well as its most prominent cultural institutions. Although the old Arvey Field bandshell was removed, it was replaced with a new Petrillo bandshell in 1978, and Grant Park continues to host free summer concerts of the Chicago Symphony Orchestra. It is also the location of firework displays for the Fourth of July and Venetian Night; gospel, jazz and numerous ethnic festivals; and one of the city's biggest special events, the Taste of Chicago. In addition, the park hosts an annual Three and Three Basketball event, and a full calendar of summer softball and soccer competitions. Grant Park also features much of the programming offered by the city's neighborhood parks including tennis, volleyball, football, playgrounds, bicycle paths, and the Daley Bicentennial Plaza which functions not only as a fieldhouse with club and class rooms, but offers an ice and roller skating rink.

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District Special Collections.

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South Park Commission, Olmsted Brothers, landscape architects.
Revised Preliminary Plan for Grant Park. September 22, 1903.
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Working Plan for Grant Park. September 22, 1903. Chicago Park
District Special Collections.

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Grant Park - Suggestion for Terraces around Field Columbian
Museum. November 20, 1903. Chicago Park District Special
Collections.

South Park Commission, Olmsted Brothers, landscape architects.
Grant Park - Sketch for suggested high level Carriage Approach
to Illinois Central Railroad Station. September 9, 1904.
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South Park Commission, [Olmsted Brothers]. Grant Park. 1904.
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Vicinity. August 8, 1908. Chicago Park District Special
Collections, Manuscripts.

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Chicago Park District Special Collections.

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November 13, 1908. Chicago Park District Special Collections.

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Avenue. July 1, 1909.
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Field Museum of Natural History Chicago. January 23, 1914.
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Fountain at Washington and Madison Sts. Details and
Elevations. 2 drawings.
Dec.5, 1914, Feb.25, 1915.
Chicago Park District Special Collections.

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Terrace walls, balustrade and fountain at North End of Grant
Park. 2 drawings.
Feb.25, 1915.
Chicago Park District Special Collections.

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Pylons and stairs at Monroe Street. Plan.
Feb.25, 1915.
Chicago Park District Special Collections.

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Pedestal for Terminal Fountain at G.P.
April 1915.
Chicago park District Special Collections.

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Bennett, E.H., architect.

Colonnade at North End of Grant Park.

May 1915.

Chicago Park District Special Collections.

Bennett, E.H., architect.

Balustrade & Steps, at N.side of approach to the Monroe St.
viaduct. Sketches and details. 2 drawings.

August 21, 1915.

Chicago Park District Special Collections.

South Park Commissioners.

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pool, curb, etc. 5 drawings.

Sept.17, Nov.3, 1915, April 25, 1916.

Chicago Park District Special Collections.

Bennett, E.H., architect.

Colonnade Pool. Sections and Elevations.

May 2, 1916.

Chicago Park District Special Collections.

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Park. 1920. Chicago Park District Special Collections.

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I.C.R.R. June 18, 1920.

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Randolph St. and Roosevelt Road. June 25, 1921. Chicago Park
District Special Collections.

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Vicinity Showing Extension Eastward of Harbor Line Between

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Randolph St. and Roosevelt Road. August 10, 1921. Chicago Park District Special Collections.

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South Park Commissioners, [Bennett, Parsons, Frost & Thomas]. Plan of Grant Park. July 14, 1922. Chicago Park District Special Collections.

South Park Commissioners, (Linn White, Engr.). Plan for Filling in Extension of Grant Park and Behind Section One of Outer Bulkhead. Lake Front Extension. December 26, 1922. Chicago Park District Special Collections.

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General Plan of Grant Park Improvement.
c.1923.
Chicago Park District Special Collections.

Bennett, Parsons, Frost & Thomas.
Development at the IC Station at Van Buren Street.
c.1923.
Chicago Park District Special Collections.

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c.1923.
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Bennett, Parsons & Frost, consultants.
Bases for Mestrovic Sculptures.
Oct. 10, 1927.
Chicago Park District Special Collections.

Bennett, Parsons & Frost, consultants.
Pylons at Congress St. 25 drawings.
N. Pylon and S. Pylon, with details.
November 2, 1927, Jan 31, 1928, Feb. 4, 6, 7, 10, 16, 17, 18,
21, 24, 25, 1928, March 5, 1928.
Chicago Park District Special Collections.

Chicago Plan Commission, (E.H. Bennett, consulting architect).
Outer Drive Improvement - Study No. 2 - approved, showing plan,
profile and cross sections of proposed improvement between
Ohio St. and Chicago River. January 16, 1928.

Bennett, Parsons & Frost, consulting architects.
Rostral Columns, with bronze prow, lamps, and other detailing.
3 drawings.
March 12, 13, 17, 1928.
Chicago Park District Special Collections.

Bennett, Parsons & Frost, consulting architects.
Fountains at 8th and 11th Streets, with details of bowl, etc.
4 drawings.
March 21, 26, 1928.
Chicago Park District Special Collections.

Bennett, Parsons & Frost, consulting architects.
Markers for Grant Park, with details, profiles, etc.
3 drawings.
March 15, 1928.
Chicago Park District Special Collections.

South Park Commissioners. Grant Park Improvements. Ornamental
concrete work east of the I.C.R.R. Water Gate at Congress
Street. June 1928.

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Chicago Park District Special Collections.

South Park Commissioners. (Hoyt, str.engr. & Linn White)
Congress St. Plaza Flagpole.
Sept.25, 1928.
Chicago Park District Special Collections.

Chicago Plan Commission, (Hugh E. Young, Ch.Engr.). Outer Drive
Improvement - Study No.2 - approved, showing plan, profile and
cross sections of proposed improvement between Chicago River
and Randolph Street. February 19, 1929.

South Park Commissioners. (Libolt)
12th and 16th St. Lake Front Bridges.
2 drawings.
April 16, 20, 1929.
Chicago Park District Special Collections.

South Park Commissioners.
Repair of present retaining wall at 8th Street.
July 26, 1929.
Chicago Park District Special Collections.

Chicago Plan Commission (Hugh E. Young, Ch.Engr.). Outer Drive
Improvement - Plan prepared for The Commissioners of Lincoln
Park and The South Park Commissioners. February, 1930.

Chicago Plan Commission (Hugh E. Young, Ch.Engr.). Outer Drive
Improvement. May, 1930.

Note: Some of the research for this nomination was conducted by Bart H.
Ryckbosch, Archivist/Curator of Special Collections of the Chicago Park District

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Grant Park

Verbal Boundary Description

The property is bounded on the north by the south curb line of E. Randolph Drive, and the south edge of the Chicago River between the west curb line of Lake Shore Drive and Lake Michigan; on the south by the north curb line of E. McPettridge Drive; on the east by Lake Michigan; and on the west by the east curb line of Michigan Avenue.

Boundary Justification

These official boundaries of Grant Park include the plot of land historically associated with the park during its period of significance, as well as modern landfill additions along the lakefront.

UTM References

- | | | | |
|-----|---------|-----------|------------|
| 5. | Zone 16 | E: 448860 | N: 4636670 |
| 6. | Zone 16 | E: 448870 | N: 4635190 |
| 7. | Zone 16 | E: 449230 | N: 4634950 |
| 8. | Zone 16 | E: 449230 | N: 4634850 |
| 9. | Zone 16 | E: 449130 | N: 4634760 |
| 10. | Zone 16 | E: 448590 | N: 4634760 |
| 11. | Zone 16 | E: 448520 | N: 4635050 |
| 12. | Zone 16 | E: 448220 | N: 4635050 |

Grant Park
Name of Property

Cook, Illinois
County and State

10. Geographical Data

Acreage of Property 319.03

UTM References

(Place additional UTM references on a continuation sheet.)

1	16	448210	4636900
Zone	Easting	Northing	
2	16	449030	4636900

3	16	449040	4637330
Zone	Easting	Northing	
4	16	449170	4637330

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Julia Sniderman, Planning Supervisor and William W. Tippens, Arch. Historian

organization Chicago Park District date July 1, 1992

street & number 425 E. McPetridge telephone (312) 294-2226

city or town Chicago state Illinois zip code 60605

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name N/A

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.



United States Department of the Interior



NATIONAL PARK SERVICE

P.O. BOX 37127

WASHINGTON, D.C. 20013-7127

IN REPLY REFER TO:

The Director of the National Park Service is pleased to inform you that the following properties have been entered in the National Register of Historic Places. For further information call 202/343-9542.

JUL 30 1993

WEEKLY LIST OF ACTIONS TAKEN ON PROPERTIES: 7/19/93 THROUGH 7/23/93

KEY: State, County, Property Name, Address/Boundary, City, Vicinity, Reference Number NHL Status, Action, Date, Multiple Name

ARIZONA, APACHE COUNTY, Eagar School, 174 S. Main St., Eagar, 93000624, NOMINATION, 7/22/93
ARIZONA, MARICOPA COUNTY, Phoenix Homesteads Historic District, Roughly bounded by Flower & Twenty-eight Sts., Pinchot Ave., & Twenty-sixth Sts., Phoenix, 87001430, ADDITIONAL DOCUMENTATION, 7/23/93
CALIFORNIA, NAPA COUNTY, Oakville Grocery, 7856 St. Helena Hwy., Oakville, 93000664, NOMINATION, 7/22/93
CALIFORNIA, RIVERSIDE COUNTY, Arlington Branch Library and Fire Hall, 9556 Magnolia Ave., Riverside, 93000668, NOMINATION, 7/22/93
CALIFORNIA, SANTA CLARA COUNTY, Milpitas Grammar School, 160 N. Main St., Milpitas, 93000667, NOMINATION, 7/22/93
COLORADO, DELTA COUNTY, Egyptian Theater, 452 Main St., Delta, 93000575, NOMINATION, 7/12/93
COLORADO, GRAND COUNTY, Grand Lake Lodge, 15500 US 34, Grand Lake, 93000663, NOMINATION, 7/22/93
ILLINOIS, COOK COUNTY, Grant Park, Roughly, from the Chicago R. to E. McPetridge Dr. at Lake Michigan, Chicago, 92001075, NOMINATION, 7/21/93 (Chicago Park District MPS)
INDIANA, DELAWARE COUNTY, Goddard Warehouse, 215 W. Seymour St., Muncie, 88002121, REMOVAL, 7/07/93 (Downtown Muncie MRA)
INDIANA, ST. JOSEPH COUNTY, Colfax Theater, 213 W. Colfax, South Bend, 85001208, REMOVAL, 7/07/93 (Downtown South Bend Historic MRA)
IOWA, BLACK HAWK COUNTY, Cotton Theater, 103 Main St., Cedar Falls, 93000764, NOMINATION, 7/23/93
KENTUCKY, CHRISTIAN COUNTY, Alumni--Latham--Mooreland Historic District, Alumni Ave., Latham Ave. and Mooreland Dr., Hopkinsville, 93000696, NOMINATION, 7/22/93 (Christian County MRA)
KENTUCKY, WASHINGTON COUNTY, Hamilton Farm, US 150 0.7 mi. W of Parker's Branch crossing, Springfield vicinity, 93000695, NOMINATION, 7/22/93
MAINE, KNOX COUNTY, Megunticook Golf Club, 212 Calderwood Ln., Rockport, 93000636, NOMINATION, 7/22/93
MARYLAND, FREDERICK COUNTY, Willard, George, House, 4804 Old Middletown Rd., Jefferson vicinity, 93000665, NOMINATION, 7/22/93
MICHIGAN, HOUGHTON COUNTY, Painesdale, Area encompassing Painesdale streets and the Champion Mine, Painesdale, 93000623, NOMINATION, 7/16/93
MICHIGAN, WAYNE COUNTY, George, Edwin S., Building, 4612 Woodward Ave., Detroit, 93000651, NOMINATION, 7/22/93
MINNESOTA, KANDIYOHI COUNTY, Mount Tom Lookout Shelter, Sibley State Park, Off US 71, SW of jct. with MN 9, Lake Andrew Township, New London vicinity, 91002030, REMOVAL, 7/22/93 (Minnesota State Park CCC/WPA/Rustic Style MPS)
NEVADA, CLARK COUNTY, Huntridge Theater, 1208 E. Charleston Blvd., Las Vegas, 93000686, NOMINATION, 7/22/93
OHIO, FRANKLIN COUNTY, Griswold Memorial Young Women's Christian Association, 65 S. Fourth St., Columbus, 93000671, NOMINATION, 7/22/93
SOUTH CAROLINA, KERSHAW COUNTY, English, Thomas, House, SC 92, 0.6 mi. W of jct. with SC 93, Camden, 82003871, NOMINATION, 7/22/93
TENNESSEE, JOHNSON COUNTY, Butler House, 309 W. Church St., Mountain City, 73001798, ADDITIONAL DOCUMENTATION, 7/23/93
TENNESSEE, WILSON COUNTY, Smith, Warner Price Mumford, House, Address Restricted, Mount Juliet vicinity, 93000647, NOMINATION, 7/22/93
VERMONT, WINDSOR COUNTY, Brook Farm, Twenty Mile Stream Rd. NW of Cavendish, Cavendish vicinity, 93000676, NOMINATION, 7/22/93 (Agricultural Resources of Vermont MPS)
WISCONSIN, COLUMBIA COUNTY, Merrell, Henry, House, 505 E. Cook St., Portage, 93000545, NOMINATION, 7/08/93

The following property was erroneously printed as an OWNER OBJECTION on the list dated July 2, 1993:

MISSISSIPPI, LOWNDES COUNTY, Lindamood Building of Palmer Home for Children
912 11th Ave. S., Columbus, 93000574, NOMINATION, 6/24/93